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(See No. 361)

Rare
Prints and Drawings

FROM THE PORTFOLIOS OF A WELL-KNOWN

New York Collector

AQUATINT AND STIPPLE ENGRAVINGS IN COLOR; ETCHINGS IN SIGNED PROOF STATES; EXAMPLES OF THE MONOGRAMMISTS AND EARLY MASTERS; FRENCH ENGRAVERS OF THE EIGHTEENTH CENTURY; MEZZOTINTS, AND A FEW RARE AMERICAN PORTRAITS, NEW YORK AND PHILADELPHIA VIEWS.

THIRTY-FIVE ETCHINGS AND TWO ORIGINAL DRAWINGS BY D. Y. CAMERON; SIGNED PROOFS BY WHISTLER, HADEN, BUHOT, HAIG, AND OTHERS; SCARCE EXAMPLES OF REMBRANDT AND DÜRER IN FINE CONDITION; AN UNUSUAL COLLECTION OF THE WORK OF THE MASTERS OF PORTRAIT ENGRAVING, MASSON, NANTEUIL, DREVET AND EDELINCK; BARTOLOZZI AND HIS SCHOOL MOSTLY IN TINTS OR COLORS; DECORATIVE FRENCH ENGRAVINGS BY DELAUNAY, AVRIL, AND VARIOUS NOTED ARTISTS

ORIGINAL DRAWINGS BY ROWLANDSON, COSWAY, BOUGHTON, WESTALL, BOL, WOUVERMANS, AND OTHERS

TO BE SOLD

MARCH 5, 6, AND 7, 1913

WEDNESDAY	EVENING, MARCH 5, AT 8:15, - -	LOTS 1–182
THURSDAY	EVENING, MARCH 6, AT 8:15, - -	LOTS 183–359
FRIDAY	EVENING, MARCH 7, AT 8:15, - -	LOTS 360–515

ON EXHIBITION FROM WEDNESDAY, FEBRUARY 26TH

AT

The Anderson Galleries

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET

NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.

8. Bids received personally or by mail, telephone, or telegraph. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE BRYANT 7990. NEW YORK.

Priced Copy of this Catalogue may be secured for $1.50.

ILLUSTRATIONS

Masson: *Guillaume de Brisacier, "The Grey-Haired Man"* (Frontispiece) . . . . No. 361

Bacher (Otto H.) *Two Boats, Venice* . . . 50

Bacher (Otto H.) *Shipping and the Ducal Palace* 51

Haden (F. Seymour) *Whistler's House, Old Chelsea* 309

Whistler (Jas. McN.) *Billingsgate* 497

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Rare Prints and Original Drawings

FROM THE PORTFOLIOS OF A

NEW YORK COLLECTOR

FIRST SESSION

Wednesday Evening, March 5, 1913, at 8:15 o'clock

N.B.—The following catalogue describes a genuine private collection, to which no additions have been made; the foundation of the Collection was laid many years ago by the father of the present owner.

PRINTS AND PORTRAITS RELATING TO AMERICA.

Rare New York and Philadelphia Views, Scarce Washington and Franklin Portraits.

1. TRINITY CHURCH, ALBANY.
   Engraving. 8vo.

   SLEEPY HOLLOW: Woodcut.
   The first view engraved of Sleepy Hollow.

   COLUMBIA COUNTY MAP. Lithograph.
   Map of the Towns of Livingston, Germantown and Clermont. Lith. by R. H. Pease, Albany. Folio. (3 pieces.)

2. AMERIGO VESPUCCI.
   Bust in oval engraved by M. Bisi after Longhi.

3. LAFAYETTE (MARQUIS DE).
   Bust crowned by Prudence. Engraved by Lagardette. Small 4to.

AMERICAN REVOLUTION.

4. TEA TAX TEMPEST OR THE ANGLO-AMERICAN REVOLUTION.
   Scratch letter proof. Europe, Asia, Africa and America watching the progress of the Revolution.

5. CAPTURE OF ANDRÉ.
   Engraved by W. H. Bassett after Tisdale. 8vo.

BOSTON.

6. TRINITY CHURCH, BOSTON.
   Woodcut by Johnson from Harper's Weekly, 1886. Proof on thin China paper signed by G. E. Johnson and Phillips Brooks, the Pastor of the Church. Folio.

7. NATHANIEL GREENE, Major-General in the American Armies, a Patriot, a Hero and a Friend. Engraved by Chevillet after Peale. Small folio, fine impression, very scarce.

FRENCH AND INDIAN WAR.

8. DEFEAT OF GEN'L BRADDOCK.
   Early American copper engraving. 8vo.

BENJAMIN FRANKLIN.

Engraved Portraits by French Artists.

9. BENJAMIN FRANKLIN, Ministre Plenipotentiaire, etc. N. L. G. D. L. C. A. D. L. del. et sculp. Bust in a frame held by Diogenes. Small folio. 1780.

10. DR. FRANKLIN. Bust in group of five. Line engraving by D. Berger, 1783. With Washington, Gates, Laurens and Paul Jones. Fine impression, scarce. 16mo.

11. LE DOCTEUR FRANCKLIN COURONNE PAR LA LIBERTÉ Aquatint after Fragonard. Bust resting on a globe. Small 4to. Rare.

12. DR BENIAMIN FRANKLIN, gebohrn zu Boston, den 17.Jan'rii 1706. (H. J. Tyroff sc.) Bust in oval. 8vo.

13. ON L'A VU DÉSARMER LES TIRANS ET LES DIEUX. Whole length, seated, eng. by Née. Small folio.

14. FRANKLIN WAGINSTON LOUIS SEIZE. Memorial busts in allegorical scene. COLORED AQUATINT in perfect condition with margins, by L. Roger, 1786, after Duplessis-Bertaux. Small 4to.

15. EXPLICATION DE LA MEDAILLE FRAPPÉE PAR LES AMERICAINS EN 1782. The text on a leopard's skin beneath view of the medal. Engraved by J. B. Bradel. Small 4to. Scarce.
    * Dedicated to Franklin.

16. BROADWAY. View of the New York Hospital (head of Pearl Street), engraved by Leney after Murray, with engraved floor plan by Rollinson after Eddy. 4to, has been folded. (1820.)

17. BROADWAY. View of the Bowling-Green, Broadway, by Balch after Davis. Small 4to.

18. BROADWAY & 23RD ST. Corporal Thompson Madison Cottage, cor. of Broadway, 23rd St. & 5th Ave., New York. N. B., Stages leave every 4 minutes. Copper engraving tinted in blue, 4 x 4½ inches.

19. BROADWAY. Trinity Church. West Front. Eng. by Prud'homme after Bayley. 8vo.

20. BROADWAY. Grace Church. Eng. by the same. 8vo.

21. BROADWAY. Masonic Hall, Broadway, N. Y. Eng. by Fenner, Sears & Co , after Davis. Small 4to. INDIA PROOF.

22. BROADWAY. St. Paul's, Broadway. Vol. II Page 388. Unsigned engraving. Small 4to, inlaid.

23. CASTLE GARDEN. Landing of Gen. Lafayette, at Castle Garden, New-York, 16th August, 1824. Sam'l Maverick sc't. Imbert Del. VERY SCARCE CONTEMPORARY PRINT. 12mo.

24. CASTLE GARDEN. First Appearance of Jenny Lind in America. At Castle Garden, Sept. 11, 1850. SCARCE CONTEMPORARY LITHOGRAPH IN COLORS by N. Currier, 152 Nassau St.

25. CASTLE GARDEN. First Appearance of Jenny Lind. Another copy of the above.

26. CITY HALL. The Park and City Hall. Eng. by Archer after Bartlett. Small 4to, with another copy of the same (left half cut away).

27. JOHN STREET. A Correct View of the Old Methodist Church in John Street, N. York. The first erected in America. Founded A D. 1768. VERY RARE COLORED AQUATINT after J. B. & P. C. Smith. Sold by Myers & Smith, 59 Fulton Street. Folio, has been folded. (1824)

28. PARK ROW. Street Views No. 1. Park Row. Engraved by Smith after Burton. ORIGINAL IMPRESSION. Small 4to. New York Mirror View, 1830.

29. UNION PARK, NEW YORK. From the residence of D. Austin. Eng. by Gimbrede after Calyo. 8vo, creased.

30. THE SOUTH PROSPECT OF THE CITY OF NEW YORK IN NORTH AMERICA. Engraved for the London Magazine, 1761. Narrow folio, founded on the Burgis print. Has been folded.

31. SOUTHWEST VIEW OF FORT GEORGE WITH THE CITY OF NEW YORK. Contemporary copper engraving. Small 4to.

*Showing Fort George from the Harbor: destroyed in 1790 and the Federal Building erected on part of its site.

32. ENTRY TO THE BAY OF NEW YORK, taken from Staten Island, by Salathé after Bodmer. With the title in French and German as well. AQUATINT PRINTED IN COLORS. Small folio. London, Ackermann, 1839.

MAPS OF NEW YORK.

33. VISSCHER MAP WITH THE SECOND ENGRAVED VIEW OF NEW YORK. Novi Belgii novæque Angliæ nec non Pennsylvaniæ at partis Virginiæ Tabula * * a Justo Danckers Large folio, COLORED. Has been folded.

* Asher No. 19, showing Philadelphia. The view of New Amsterdam is the second existing view representing New York about 1650, with key-plan showing the Governor's House, Town Hall, First Dutch Church, etc.

34. MAP OF NEW YORK 1778. Map of New York I. with the adjacent Rocks and other remarkable Parts of Hell-Gate. By Tho's Kitchin Sen'r (for the London Magazine 1778).

35. PART OF NEW YORK in 1742, showing the site of the Present Park, the Collect and the little Collect Ponds and a portion of the West Side of Broadway. Drawn by David Grim. In colors, late impression. Small 4to.

36. MAPS OF NEW YORK CITY. New York in 1729, James Lyne's survey; Map of New York surveyed by John Hills, 1782; New York in 1695, with key; Plan of New York in 1797 (1853); Plan of New York by Thos. H. Poppleton in 1817; Plan of New York, 1803, from the Goerck and Mangin Survey (1856); Map of New York, Brooklyn, Jersey City, Hudson City and Hoboken, by M. Dripps, 1859. Lithographs for Valentine's Manual. 7 pieces.

(See No. 50)

(See No. 51)

PHILADELPHIA.

37. THE HOUSE INTENDED FOR THE PRESIDENT OF THE UNITED STATES, in Ninth Street, Philadelphia. Drawn and Engraved by W. Birch & Son. Published by R. Campbell & Co., No. 30 Chestnut Street, Philad'a, 1799. IN COLORS. ORIGINAL IMPRESSION. RARE. Small folio.

* Afterwards the University of Philadelphia.

38. VUE DU PORT PHILADELPHIE: After Vernet. Engraving, oval on small folio. In colors.

39. HIGH STREET FROM THE COUNTRY MARKET STREET.
With the Commemoration of the Death of Washington. Aquatint by M. Marigot. Small 4to.

THE REVOLUTION.

40. THE TIMES. Colored caricature etching, published by W. Humphrey, 1783, representing the Devil flying away with a map of America and figures of John Bull, Germany, France and Spain beneath. 4to.

WAR OF 1812.

41. MADISON CARICATURE. War of 1812. "The Fall of Washington, or Maddy in full flight." COLORED CARICATURE. S. W. Fores, 1814. Small folio.

GEORGE WASHINGTON.

Engraved portraits, many of which are scarce.

42. WASINGTON, Generalissime des États-Unis, etc. Bust in engraved frame by Chevillet after Bonnieu. Folio, full margins. Rare.

43. WASHINGTON. Lith de J. Gonbaud, à Bruxelles. Vignette profile. Small 4to.

44. GEO'E WASHINGTON ESQ'R. Commander in Chief of the Forces & late President of the United States of America. Line engraving, bust to left in oval. 8vo, inlaid.

45. GENERAL WASHINGTON. Inscribed to His Memory by D. Eccleston, Lancaster. MDCCCV. Medallion. Lettering surrounding profile bust to right. 16mo.

46. MEZZOTINT engraved by J. Sartain. Half length. Small 4to.

47. MARINUS WILLETT. Aide to Washington, Mayor of New York City. Bust engraved by H. B. Hall. Small 4to. Proof on Japan paper.

HEINRICH ALDEGREVER.

Painter and Engraver, School of Dürer. 1502-1562.

48. THE LABORS OF HERCULES. B. 83-95.
Miniature engravings on copper. Set of thirteen pieces. Good impressions in fine condition from the Hoe collection. (13)

OTTO H. BACHER.

Recent American Etcher, his work praised by Whistler.

49. A CANAL IN VENICE.
Etching. Trial Proof before the cleaning of the sky. SIGNED AND ON INDIA PAPER.

50. VENICE: TWO BOATS.
Etching. SIGNED JAPAN PROOF.
(See Illustration.)

51. VENICE: SHIPPING AND THE DUCAL PALACE.
Etching. SIGNED JAPAN PROOF.
(See Illustration.)

52. VENICE: PALAZZO CASA D'ORO.
Etching. Early proof on India paper. SIGNED AND WITH PRESENTATION INSCRIPTION.

53. WORTH, BAVARIA: THE BRIDGE.
Etching. SIGNED INDIA PROOF WITH INSCRIPTION "ONE OF THE FIRST 25 PROOFS."

54. SCHWABELWEISS: THE DANUBE.
Etching. Signed India Proof with inscription "one of the first 25 proofs."

55. VESSELS: THE HARBOR.
Etching. A small plate. Signed India Proof.

56. THE DANUBE AT WALHALLA.
Etching. Signed India Proof.

57. SAN GIORGIO.
Etching. Signed Proof of the first state. Very rare.

58. ZALTIERI.
Etching. Signed India Proof with presentation inscription.
* Bacher's diploma plate for the Royal Society of Painter Etchers.

59. PORTRAIT OF MISS BAKEWELL.
Etching. Signed Proof with presentation inscription.

60. FONDAMENTA DEI TOLENTINI.
Etching. First state of the plate. Signed India Proof.

61. FONDAMENTA DEI TOLENTINI.
Etching. Second state—the plate reduced in size. Signed India Proof with presentation inscription.

62. VENICE: THE LIDO.
Etching. Signed India Proof with presentation inscription.

63. VENICE: THE BRIDGE OF SIGHS.
Etching printed in green ink. Signed Japan Proof with presentation inscription. Scarce.

64. NIGHT.
Etching. Signed Proof noted by Bacher "1st. Proof." Rare.

65. VENICE: ENTRANCE TO THE GRAND CANAL.
Etching. Signed India Proof.

66. VENICE: THE RIALTO.
Etching. Signed India Proof.

67. VENICE: VIA GARIBALDI.
Etching. Signed India Proof. An early work of the etcher.

68. FLORENCE: THE PONTE VECCHIO.
Etching. Signed India Proof. Very early impression.

69. FLORENCE: THE OLD MARKET.
Etching. Signed India Proof with presentation inscription.

70. CHIOGGIA.
Etching. Signed Artist's Proof on Japan paper. Rare.

71. FERRY LANDING ON THE DANUBE.
Etching. Signed Proof with presentation inscription. Very Rare.
* Only six impressions were taken when the plate was destroyed.

72. SCHLEISSHEIM: THE BLACK TREE.
Etching. Signed India Proof.

73. SCHLEISSHEIM: POPLARS IN THE ROYAL GARDEN.
Etching. Signed Proof on India paper with inscription "one of the first 25 proofs."

74. REGENSBURG.
Etching. Signed India Proof.

FRANCESCO BARTOLOZZI.

The most famous of the Engravers in stipple. 1727-1815.

75. THE BIRTH OF SHAKESPEARE. After Angelica Kauffmann.
Superb impression, printed in red. Margin slightly reduced.

76. MEETING OF ELOISA AND ABELARD IN THE ELYSIAN FIELDS. After Cipriani.
Fine impression in brown.

77. LADY RUSHOUT AND DAUGHTER. After Angelica Kauffmann.
Magnificent impression in red. Cut to oval and slightly foxed.

78. EUPHROSINE. After Amiconi.
Magnificent impression printed in red, with wide margins.

79. JUPITER AND IO. After Correggio.
Magnificent proof before letters in red. Slight tear in the sky repaired.

80. LIEUT. COLONEL COX. After G. Hounson.
Three-quarter length in uniform. Stipple engraving IN COLORS. Small folio, margins trimmed.
* Rare.

81. THE NYMPH OF IMMORTALITY CROWNING A BUST OF SHAKESPEARE. After Cipriani.
Fine impression in red. Inlaid.

82. THE FAIR MORALIST AND HER PUPIL. After Cosway.
Fine impression in brown.
* A portrait of Mrs. Cosway and her son.

83. THE TRIUMPH OF BEAUTY AND LOVE. After Cipriani.
Open Letter Proof printed in red.

84. VINCENT LUNARDI. After Cosway.
Fine impression with large margins.
* Made the first balloon ascent in England, 1784. See also No. 111.

85. THE SHRIMP GIRL. After Hogarth. 1762.
Fine impression. Framed.

86. EDWARD AND ELEANORA. After Martin.
Printed in brown.

87. PSYCHE GOING TO BATHE; PSYCHE GOING TO DRESS. After Cipriani.
Fine impressions. Two pieces.

88. PERSEUS RESCUING ANDROMEDA; PERSEUS WITH THE HEAD OF MEDUSA. After Cipriani.
Printed in brown. Two pieces.

89. CORNELIA AND HER JEWELS. After West.

CUPIDON ACHETTE TROP CHER. After Tturts.
Printed in red. Two pieces.

90. CUPIDS WITH A GOAT; A FAUN; ENGRAVED MARLBOROUGH GEM WITH CUPIDS.
Printed in brown. Three pieces.

91. SAPPHO. By Bartolozzi.
MARCHANDE DE CUPIDONS. By Ogborne.
SACRED URN. By W. W. Ryland.
Printed in red. Three pieces.

92. GENIUS AND BEAUTY; PRUDENCE AND BEAUTY. After Cipriani.
Beautiful impressions in red with wide margins. Two pieces.

93. MEEKNESS; BEAUTY. After Cipriani.
Superb proofs before letters in red with wide margins. Two pieces.

94. VENUS AT THE BATH. After Cipriani.
VENUS CROWNED BY CUPID. After Kauffman. Engraved by Marcuard.
JOSEPH AND HIS MISTRESS. After Cosway. Engraved by Nutter.
Printed in brown. Three pieces.

95. THREE CONCERT TICKETS WITH FIGURES. After Cipriani.
Three pieces.

96. ELEMENTS OF DRAWING; ORIGIN OF PAINTING; MINERVA WITH THE GRACES; JUPITER ON OLYMPUS. Four pieces.

97. PENELOPE: ELOISE; And two others in Bartolozzi manner.
Printed in red but cut to ovals and inlaid. Four pieces.

98. PRUDENCE AND BEAUTY. After Cipriani.
Oval on small 4to. Beautiful impression IN COLORS. 1782.

99. BUST OF A YOUNG GIRL. After Angelica Kauffmann.
Snood of black velvet. ORIGINAL IMPRESSION PRINTED IN COLORS. Oval on small 4to. PROOF BEFORE LETTERS.

100. CERES. PEACE. After Cipriani.
Small ovals. ORIGINAL IMPRESSIONS PRINTED IN COLORS. The first with full margins, the latter cut down. (2)

101. HENRIETTA FRANCES VISCOUNTESS DUNCANNON. After Countess Spencer.
Full length, seated. Colored. Small folio.

102. ANN BINGHAM. After Reynolds.
Printed in colors. Water-stained. Framed.

BARTOLOZZI SCHOOL.

103. THE MILKMAID. After Hamilton.
Stipple engraving by P. W. Tomkins. Proof before letters.

104. PEG WOFFINGTON.
Stipple engraving by P. W. Tomkins. Proof before letters.

105. CUPIDS, A Frieze. After Cipriani.
Stipple engraving by Mariano Bovi.

106. DEATH OF MARAT. After Pellegrini.
Stipple engraving by N. Schiavonetti.

107. GARRICK RECITING AN ODE TO SHAKESPEARE. After Pine.
Stipple engraving in red by Caroline Watson. Creased in the centre.

108. MRS. JORDAN AS THE COUNTRY GIRL. After Romney.
Stipple engraving by John Ogborne. Fine original in brown but creased in centre. The Rare First State with Ogborne's name as engraver.

109. MRS. JORDAN AS THE COUNTRY GIRL. After Romney.
With Bartolozzi's name as engraver. Late impression in colors.

110. THE BIRTH OF AMERICAN LIBERTY. After S. Harding.

Circular print, 4to. OPEN LETTER PROOF PRINTED IN CARMINE, with full margins, printed by Macklin, London, 1784. Foxed.

* By J. Ogborne. Rare.

111. VINCENT LUNARDI, ESQ., His Dog and His Cat.

Half length, PRINTED IN COLORS ON SATIN. Oval 8vo, London, pub. by Ed. Hodges, 1784. Gilt frame.

* Extremely Rare in this state.

112. DANTE. After Cipriani.

Engraved in stipple and printed in tints by A. Freschi. Full length, small folio with full margins.

113. FAITH; HOPE. After Cipriani.

Engraved in stipple by R. Earlom and printed in tints. Small folio, full margins. (2)

114. L. P. JOSEPH DUKE OF ORLEANS. After R. Cosway.

Full length in Court Dress, in colors by G. Hadfield. Small folio. 1788.

115. MISS DUNCAN: as Letitia Hardy. After Barber.

By Anthony Cardon. Bust in oval with full margins PRINTED IN COLORS. Small 4to. London, 1805.

116. MARIA COSWAY. Painted by Herself.

Full length seated in a landscape. FINE ORIGINAL IMPRESSION PRINTED IN TINTS. Small 4to, printed in Paris by Jullien Fatou.

117. PORTRAIT OF RAPHAEL MENGS. After himself.

Stipple engraving by H. Sintzenich, 1784. PRINTED IN COLORS. VERY BEAUTIFUL PROOF with inscription in scratch letters. Small 4to.

118. PORTRAIT OF CAPT. COOK.

Stipple engraving by J. Chapman. PRINTED IN COLORS. Small 4to. 1800.

119. CUPID AND PSYCHE.

Mezzotint by V. Green, worn impression printed in colors.

120. VENUS AND CUPID. Stipple, unsigned, printed in colors. 12mo. (2)

121. HEBE. By V. M. Picot.

Stipple engraving PRINTED IN COLORS. Oval on small 4to. 1775.

HANS SEBALD BEHAM.

One of the "Little Masters." 1500-1550.

122. ADAM AND EVE DRIVEN FROM THE GARDEN OF EDEN. B. 7.

Engraving on copper. 1543. Good impression with margin.

123. THE TWELVE APOSTLES. B. 43-56.

First state. Very fine set from the Esdaile and Scott Collections. 12 pieces on one mat.

ABRAHAM BLOOTELING: 1634-1695.

Dutch Engraver, worked in England. 1673-76.

124. ANNE KILLIGREW. Actress. After herself.

Mezzotint portrait, oval bust. 4to.

125. JAMES, DUKE OF MONMOUTH. After Lely.

Three-quarter length in Court Robes with the George. 4to.

BOETIUS ADAM BOLSWERT.

Dutch Engraver, 1580-1634.

126. GULIELMO LUDOVICO, COMTE NASSAU. After Mirevelt.

Fine impression of the First State, trimmed close. Folio.

* From the collection of Pierre Mariette with his autograph and date 1674.

127. CHRIST MOCKED. After Van Dyck.

Brilliant early impression in fine condition, with Martin Vanden Enden's Address. Folio.

GIULIO BONASONE.

Italian Engraver, pupil of Marc Antonio, 1500-1580.

128. AURORA. Bartsch 99.

Fine impression of the First State. Rare. From the Bradhurst collection.

129. THE NATIVITY OF ST. JOHN THE BAPTIST.

Fine impression of the First State.

130. PORTRAIT OF RAPHAEL, First State, a small hole repaired; CUPID AND CERES, fine impression of the only state. (2)

131. THE VIRGIN AND CHILD WITH THE MAGDALEN, ST. JOSEPH AND JOHN THE BAPTIST, after Mazzuoli and dated 1543. SCIPIO WOUNDED IN BATTLE, neatly repaired. (2)

LOUIS MARIN BONNETTI, 1748-1793.

132. VENUS AU BAIN. After Beaufort.
Stipple engraving PRINTED IN TINTS. With small margin. Printed in Paris. Small folio. (Rubbed in a few places.)

133. DIANE AU BAIN. After Beaufort.
Companion stipple PRINTED IN TINTS. With margin. Lower margin slightly stained.

BOTH, BERGHEIM, RUISDAEL, JAN LIVENS, ETC.

134. SIX ORIGINAL ETCHINGS.
Landscapes and figures. (6)

ORIGINAL DRAWINGS BY GEORGE H. BOUGHTON.

American Painter, Died January, 1905.

135. RIVER LANDSCAPE. SPRING.
Water-color. Signed with initials.
Height, 9 inches; width, 5½ inches. Gilt frame.

136. UNDERCLIFF SHANKLIN, ISLE OF WIGHT.
Water-color. Signed with initials.
Height, 9 inches; width, 12 inches. Gilt frame.

137. STUDY OF HESTER PRYNNE ("The Scarlet Letter").
Water-color. Signed with initials.
Height, 13 inches; width, 9 inches. Gilt frame.

138. JOHN MILTON. STUDY.
Pastel. Full length. Signed with initials.
Height, 20 inches; width, 11 inches. Gilt frame.

FELIX BRACQUEMOND.

139. HIVER. Painter Etching.
Wolf in snow covered woods. Small folio.

FELIX BUHOT.

One of the most celebrated Nineteenth Century French etchers.

140. LES GRANDES CHAUMIÈRES.
Etching. Fine impression. SIGNED PROOF, AND WITH BUHOT'S RED STAMP.
* Printed on essenced paper. Buhot 's best proofs are on this paper.

141. THE MARINE PAINTER.
Etching. SIGNED PROOF AND WITH BUHOT'S RED STAMP AND PENCILLED AUTOGRAPH NOTE *"epreuve d'artiste."*
On essenced paper.

142. LA FÊTE NATIONALE AU BOULEVARD DE CLICHY.
Etching. With the symphonic margin. PROOF SIGNED BY BUHOT AND WITH PENCILLED AUTOGRAPH INSCRIPTION TO NORBERT GOENUETTE.

143. A JAPANESE BRONZE.
Etching. On gray paper. PROOF WITH BUHOT'S RED STAMP.

THOMAS BURKE.

Pupil of Bartolozzi, circa 1800.

144. CONJUGAL PEACE. After Angelica Kauffmann.
Stipple engraving PRINTED IN TINTS. Half length in oval. Small folio, 1779.

JACQUES CALLOT.

French Engraver, 1592-1635.

145. LA CARRIÈRE, OU LA RUE NEUVE DE NANCY. Oblong small folio.
Fine engraving showing a Tournament at the opening of the New Square at Nancy, the Ducal Palace in the background.
* THE VERY RARE FIRST STATE.

146. THE TEMPTATION OF ST. ANTHONY.
Third of four states. Folio. One of Callot's masterpieces.

147. THE LITTLE FAIR, OR THE GAME OF BOWLS.
Second state, but "Nancij" has been erased, and the plate is slightly cut into at the top. LANDSCAPE, MERCHANTS EMBARKING MERCHANDISE, First State; THE MARTYRS OF JAPAN, Second State. (3)

DAVID YOUNG CAMERON.

Contemporary Scotch Etcher and Water-color Painter.

148. YE BANKS AND BRAES. Rinder, 279.
Etching. RARE.

149. THE LITTLE DEVIL OF FLORENCE. R. 401.
Etching. On French 18th century paper. SIGNED PROOF.

150. RAMESES II. R. 406.
Etching. On thin Japan paper. SIGNED PROOF.

151. MY LITTLE LADY OF LUXOR. R. 407.
Etching. On thin Japan paper. SIGNED PROOF.

152. AN EGYPTIAN MIRROR. R. 408.
Etching. SIGNED PROOF.

153. THE TURKISH FORT. R. 409.
Etching. SIGNED PROOF.

154. BEAUVAIS. R. 412.
Etching. On thin Japan paper. SIGNED PROOF.

155. THE CHIMERA OF AMIENS. R. 415.
Etching. SIGNED PROOF.

156. YVON. R. 425.
Etching. On thin Japan paper. SIGNED PROOF.

157. A NORMAN VILLAGE. R. 359.
Etching.

158. PERTH BRIDGE. R. 28.
Etching.

159. ARRAN. R. 43.
Etching.

160. CHARTER HOUSE, GODALMING. R. 240-243.
Complete set of the four etchings: The Chapel and Founder's Tomb; Upper Green; Charterhouse Schools; Towers of Charterhouse. (4)

161. OLD FARM, NORINGTON. R. 331.
Etching. 8vo. This and the following nineteen lots form a complete set of the etchings to "The Compleat Angler."

162. NEAR DROXFORD. R. 332.
Etching.

163. WINCHESTER CATHEDRAL. R. 333.
Etching.

164. THE LEA, NEAR RYEHOUSE. R. 334.
Etching.

165. THE LEA, NEAR WARE. R. 335.
Etching.

166. DISTANT VIEW OF WINCHESTER AND ST. CROSS. R. 336.
Etching.

167. THE ITCHEN, NEAR WINCHESTER. R. 337.
Etching.

168. ON THE TEST. R. 338.
Etching.

169. ALMSHOUSE, ST. CROSS. R. 339.
Etching.

170. KINGSGATE, WINCHESTER. R. 340.
Etching.

171. WARE. R. 341.
Etching.

172. BEAUFORT'S TOWER, ST. CROSS. R. 342.
Etching.

173. THE DEANERY, WINCHESTER. R. 343.
Etching.

174. THE LEA, ABOVE WARE. R. 344.
Etching.

175. THE CHAPEL, HADDON HALL. R. 345.
Etching.

176. THE WINDINGS OF THE WYE, NEAR BAKEWELL. R. 346.
Etching.

177. ON THE BRADFORD. R. 347.
Etching.

178. DOVEDALE. R. 348.
Etching.

179. THE VALLEY OF THE LATHKILL. R. 349.
Etching.

180. ON THE WYE AT HADDON. R. 350.
Etching.

ORIGINAL DRAWINGS BY D. Y. CAMERON.

181. HERMITAGE CASTLE, LIDDESDALE.
Crayon and Water-color Drawing. Signed with initials.
Height, 8½ inches; width, 10 inches. Gilt frame.
* Showing a wide expanse of country; the castle on a slight eminence.

182. LEITH.
Water-color Drawing. Signed with initials.
Height, 7 inches; width, 9 inches. Gilt frame.

SECOND SESSION

Thursday Evening, March 6, 1913, at 8:15 o'clock

AGOSTINO CARRACCI.

Famous Italian Painter, executed a few engravings, 1558-1601.

183. PAN SUBDUED BY CUPID. Bartsch 116.
Engraved 1599. Fine impression.

184. MERCURY AND THE GRACES. After Tintoretto. B. 117.
Fine impression with small margin. From the collection of John Barnard.

185. MINERVA ORDERING MARS TO DEPART FROM PEACE AND ABUNDANCE. B. 118. After Tintoretto.
Second State. Fine impression from the collection of Sir Joshua Reynolds.

LODOVICO CARRACCI.

Italian Engraver and Painter, 1555-1619.

186. THE MADONNA AND CHILD WITH FOUR ANGELS. B. 2.
Second state of four.

FRANCOIS CHEREAU AND C. F. MULLER.

187. LOUIS DE BOULLONGNE. After himself.
Chereau's Academy plate for 1718.

MART; DESJARDIN. By Muller.
Fine and scarce. Portrait engravings, bust in oval. (2)

CLAUDE LORRAINE.

Famous French Painter and Etcher, 1600-1682.

188. THE SEAPORT WITH A LARGE TOWER.
Second state of four. Fine impression.

189. THE SEAPORT WITH A LARGE TOWER.
Another copy of the same state. Inlaid. From the Esterhazy collection.

190. THE WOODEN BRIDGE.
Second state. Good impression.

LUCAS CRANACH.

German Painter and Engraver, 1472-1553.

191. THE PENITENCE OF ST. CHRYSOSTOM. B. 1.
Copper engraving, 1509. Fine impression in perfect condition.
*SCARCE. CRANACH'S LARGEST COPPER PLATE.

192. THE PENITENCE OF ST. JEROME. B. 63.
Wood engraving, 1509. Fine impression. Folio.

193. ST. ANTHONY CARRIED THROUGH THE AIR BY DEMONS. B. 56.
Wood engraving, 1506. Fine impression from the Mariette collection with his autograph and date 1660.

194. DEATH OF PARIS ON MT. IDA (also called "THE JUDGMENT OF PARIS). B. 114.
Wood engraving, 1508. Folio.

195. THE EMPEROR CHARLES V. B. 128.
Wood engraving. Early impression with the watermark of the Gothic "P."
*RARE.

196. LUTHER AND HUSS ADMINISTERING COMMUNION. B. 152.
Wood engraving. 4to.

LUCAS CRANACH THE YOUNGER.

Son and pupil of the elder Cranach, equally noted for his engraving.

197. PORTRAIT OF MELANCTHON.
Oval wood engraving on title-page of Chronicon Carionis, Wittenberg, 1572.
* The earliest impression of this portrait.

CRISPIN DE PASSE.

Flemish Engraver, worked in the first half of the 17th Century.

198. THE TWELVE MONTHS.
Complete set of the twelve plates. Cut close to the plate mark. Circular. (12)

199. THE PRODIGAL SON.
Series of six circular plates, dated 1601. Cut close.

200. ILLUSTRATIONS TO HOMER.
Series of twenty-four small engravings and portrait of Homer. Proofs. (25)

GEORGE CRUIKSHANK.

Etcher and Satirist, 1792-1878.

201. SCRAPS AND SKETCHES. Part the Fourth.
Complete set of the six plates and the title-page, 1832. Scarce.

JEAN DAULLÉ.

French Engraver, 1703-1763.

202. CATHERINE MIGNARD. After P. Mignard.
Daughter of the painter, holding a portrait of her father. Folio. 1735.
* Fine impression of this beautiful portrait.

203. LA RIBOTEUSE HOLLANDOISE. After Metsu.
Line engraving. Folio.

PHILIP DAWE, fl. 1790.

English mezzotint Engraver, pupil of Hogarth.

204. MRS. YATES IN THE CHARACTER OF ELECTRA. After Cotes.

Mezzotint, three-quarter length, top and sides cut close. With Collector's stamp.

NICOLAS DELAUNAY.

French Engraver, 1739-92. Noted for his pastoral and genré pieces.

205. L'HEUREUSE FÉCONDITE. After Fragonard.

Oval engraving. Small folio. ORIGINAL IMPRESSION with large margins.

206. DITES DONC S'IL VOUS PLAIT. After Fragonard.

Oval engraving. Small folio. ORIGINAL IMPRESSION with good margin.

* FIRST STATE with the line of dedication. Rare.

207. DITES DONC S'IL VOUS PLAIT. After Fragonard.

Second state. The dedication line replaced by "*Grave d'après,*" etc.

208. LA GAIETE CONJUGALE. After Freudeberg.

Oval engraving. Small folio. ORIGINAL IMPRESSION.

209. LE BONHEUR DU MENAGE. After Le Prince.

Oval engraving. Small folio. FINE ORIGINAL IMPRESSION with the line of dedication and large margins.

210. LA RECONOISSANCE DE FONROSE. After Aubry.

Engraving. ORIGINAL IMPRESSION with margin.

211. C'EST PAPA. After Vangorp.

Oval engraving. FINE ORIGINAL before the line of dedication. Large margins.

212. LE POËTE ANACRÉON. After Baudouin.

Oval engraving. EARLY PROOF with title and before the alteration of the engraver's name to "feu N. De Launay." Large untrimmed margins.

213. LES REGRETS MERITÉS. After Gerard.

Oval engraving. Early impression with large margins.

C. W. E. DIETRICH.

German Engraver, 1712-1774

214. THE NATIVITY. Etching.
Brilliant original impression. Small 4to.

215. THE CHARLATAN. Etching. 1740.
Interior of an Inn, in the manner of Ostade. (2)

P. P. DIETRICY.

216. THE SCHOOLMISTRESS. Engraved by A. Oleszozynski.
PROOF BEFORE LETTERS. From the Bononi collection with his signature. Small 4to.

JOHN DIXON, 1740-1780.

English Silver Engraver whose prints are rich in tone.

217. THE FIFE PLAYER. After Franz Hals.
PROOF BEFORE THE TITLE. Small folio, with small margins.

DRAWINGS BY FAMOUS MASTERS.

218. FEDERIGO BAROCCI.
Christ bearing His Cross. India-ink touched with white. From the J. McGowen collection (1804) and an earlier one. With inscription and date 1593. 8½ x 6¼ in.

219. FERDINAND BOL.
Head of a Rabbi. Crayon drawing. With inscription. 7¼ x 5 in.

220. HERMANN SWANEVELT.
Landscape with a tower and figures. India-ink. With inscription. 7¼ x 10¾ in. From the Dimsdale and Esdaile collections.

221. PHILIP WOUVERMANS.
A rider halting with his horse watching "blanchisseuses." India-ink unsigned. 4½ x 7½ in.

222. RICHARD WESTALL.

Pan and a nymph by the side of a stream. Water-color. Inscribed "R. W." $4\frac{1}{2} \times 5\frac{3}{4}$ in.

223. DAVID TENIERS.

A man seated reading a letter, a woman with jug on his right. Red chalk drawing. Unsigned. $6\frac{1}{2} \times 5$ in.

224. LEONARDO DA VINCI.

Head of a man. Pencil. Unsigned. $4\frac{1}{2} \times 3\frac{1}{2}$ in.

225. RICHARD COSWAY.

A Cupid vaulting over the globe. Pen-and-ink in brown. Unsigned. $7\frac{1}{2} \times 6\frac{1}{4}$ in.

226. P. LE CAVE.

An English Lake. Sepia. Unsigned. The original drawing for Harding's illustrations of Shakespeare. Unsigned. $4\frac{1}{4} \times 6\frac{3}{4}$ in.

227. COYPEL AND OTHERS.

Venus and a shepherd, attributed to Coypel. Study of a cow, attributed to Karel Dujardin. A Court Lady alighting from a sleigh, in the manner of the French masters of the 18th century. Red chalk drawings. (3)

228. WOUVERMANS AND OTHERS.

Portrait of a man, pencil, inscribed "K. Du Jardin, Paris." A mousquetaire halted beside a horse, attributed to Wouvermans. India-ink. River scene with ships, soldiers, etc., in bistre, unsigned. (3)

229. GESSNER AND OTHERS.

Study of a country-cart and horses, water-color, attributed to Gessner, from the Dimsdale collection. Madonna and child, red-chalk, attributed to Murillo. Study of a Cow, bistre, attributed to Paul Potter. Head of a bull, red-chalk, attributed to Bloemart. (4)

230. CIPRIANI AND OTHERS.

Madonna and child, bistre, attributed to Cipriani, from the Rogers' sale. St. Cecilia, sepia, attributed to Cello. Jove, pen-and-ink, Italian drawing of the 17th century. Head of a man in a skull-cap, pencil, signed "G. H. 1821." (4)

PIERRE DREVET.

French Engraver, 1664-1739.

231. PRINCEPS WALLIAE. The "Young Pretender." After Largillière.
Fine impression. Folio. Neat repairs to a slight tear in the bottom and the lower right corner supplied.
* Rare.

232. LOUIS ALEXANDRE DE BOURBON. After Rigaud.
Half-length in cuirass. Folio. Fine impression.

PIERRE IMBERT DREVET.

French Engraver, pupil of his father Pierre Drevet, 1697-1739.

233. ADRIENNE LECOUVREUR. As Cornelia. After Coypel.
Line engraving. Folio.
* The engraver's masterpiece.

234. LUDOVICUS DUX AURELLANENSIUM. After Coypel, by Pierre Imbert Drevet.

GULIELMUS VAN DER MUELEN. By P. Van Gunst after Hoet.
Engraved portraits, busts in oval. (2)

GASPARD DUCHANGE.

French Engraver, pupil of Audran, 1666-1757.

235. CHARLES DE LA FOSSE. Painter. After Rigaud.
Half-length in oval. Small folio. Cut close.
* The engraver's Academy plate.

ALBRECHT DÜRER. ENGRAVINGS ON COPPER.

236. ADAM AND EVE. Bartsch 1.
ORIGINAL IMPRESSION in good order of the second state.

237. THE PRODIGAL SON. B. 28.
FINE IMPRESSION in good order.

238. THE VIRGIN WITH LONG HAIR STANDING ON A CRESCENT. B. 30.

One of the rarest of Dürer's Madonnas.

239. THE HOLY FAMILY WITH THE DRAGON-FLY. B. 44.

One of the earliest of Dürer's plates, engraved probably about 1495. With collector's stamp.

240. ST. JEROME IN PENITENCE. B. 61.

Fine impression in perfect order with margin. Collector's stamp on the back.

241. THE WITCH. B. 67.

Fine impression in perfect order. Rare.

242. THE SATYR AND HIS FAMILY. B. 69.

Brilliant impression on water-marked paper. From the Bernard Keller collection.

243. THE RAPE OF AMYMONE. B. 71.

Fine impression but has been folded in centre.

244. THE EFFECT OF JEALOUSY—OR HERCULES. B. 73.

Fine impression, but a few slight tears have been repaired. With collector's stamp.

245. NEMESIS, OR THE GREAT FORTUNE. B. 77.

Brilliant proof of the second state on paper with the high-crown water-mark. In perfect condition. With collector's stamp.

246. JUSTICE. B. 79.

Also a copy of the same by Wierix. (2)

247. THE CANNON. B. 99.

Early impression without the rust-marks. A few slight tears have been skillfully repaired and the plate is backed.

248. MELANCHOLIA.

Copy by Wierix. 1602.

249. ST. JEROME IN HIS CELL.

Copy by Wierix, made in his thirteenth year.

ALBRECHT DÜRER. ENGRAVINGS ON WOOD.

250. THE MARTYRDOM OF THE TEN THOUSAND. B. 117.

251. THE SAINTED TRINITY. B. 122.
VERY FINE IMPRESSION on water-marked paper and with margin. From the Durazzo collection.

252. ST. JOACHIM AND ST. ANNE. B. 79.
With Marc Antonio's copy on copper. (2)

253. THE BIRTH OF THE VIRGIN. B. 80.
With Marc Antonio's copy on copper of the same. (2)

254. THE PRESENTATION IN THE TEMPLE. B. 88.
With Marc Antonio's copy on copper of the same. (2)

255. THE DEATH OF THE VIRGIN. B. 93.
THE CIRCUMCISION. B. 86.
With three copies by Marc Antonio from the Life of the Virgin. (5)

256. THE ASSUMPTION OF THE VIRGIN. B. 94.
THE BETROTHAL OF THE VIRGIN. B. 82.
Two pieces.

CORNELIS DUSART, 1665-1704.
Dutch Engraver, pupil of Ostade.

257. LE FÊTE DE VILLAGE. Etching.
Small folio. Fine early impression in good condition.

RICHARD EARLOM, 1743-1822.
English Mezzotint Engraver.

258. FLOWER PIECE. After Van Huysum.
With wide margins and in perfect condition before the title, with coat-of-arms and the artist's names in script. Folio.
* "In the 'Flower Piece' after Van Huysum we have a specimen of his finest plates. The manner in which the texture of the different flowers and leaves have been rendered is quite remarkable, and the tender treatment and the manipulation of the plate display a master hand of great power and delicacy. The dewdrops seem almost to fall from the petals, while the fly upon the vase is given with surprising fidelity. And yet there is no feeling of cramped mannerism about the plate, but on the contrary a good display of free handling, and the whole piece hangs well together."—*Alfred Whitman, page 43, "The Master of Mezzotint."*

259. FRUIT PIECE. After Van Huysum.
Companion piece and in equally fine condition before title with etched letters and coat-of-arms.

260. A BLACKSMITH'S SHOP. After Joseph Wright.
Superb impression with small margins. Folio.

261. MAGDALENE BATHING THE FEET OF CHRIST. After Rubens.
Proof with artists and publisher in scratch letters. Folio, 1777.

262. CLAUDE'S LIBER VERITATIS PLATES.
Ten mezzotints printed in brown, and one in outline; several in early proof state including Sea Views, Pastorals, the Flight into Egypt, etc. 4to. (11)

EARLY GERMAN WOODCUTS.

263. TWO KNIGHTS COMBATING ON FOOT, and two others by the same artist, one signed H. B. (Hans Burgkmair).
THE CONVERSION OF ST. PAUL. Folio woodcut unsigned. Four pieces.

GERARD EDELINCK.

Flemish Engraver, worked at Paris. 1640-1707.

264. PHILIPPE DE CHAMPAIGNE. After himself.
The Rare First State. Folio.
* "The enthusiasm of Longhi finds expression in unusual praise: 'The work which goes most to my blood, and with regard to which Edelinck with good reason congratulated himself, is the portrait of Champaigne. I shall die before I cease to contemplate it with wonder always anew. Here is seen how he was equally great as designer and engraver,' and he then dwells on various details, the skin, the flesh, the eyes—living and seeing, the moistened lips, the chin covered with a beard unshaven for a few days, and the hair in all its forms." *Chas. Sumner in "The Best Portraits in Engraving."*

265. PIERRE MIGNARD.
Engraved after himself. 4to.

266. MICHEL LE TELLIER.
Engraved after Ferdinand Voet.

WILLIAM FAITHORNE.

English Engraver, 1616-1691.

267. THOMAS KILLIGREW.
Second state. Fine impression from the Firmin-Didot collection. Cut close. Rare.

268. SIR JOHN OGLE. Lt.-Col. to Sir Francis Vere.
Only state.

269. TITLE-PAGE TO "THE COMPLEAT AMBASSADOR," 1655, containing portraits of Queen Elizabeth, Lord Burleigh and Sir Francis Walsingham. Only state.

ÆNEAS AND THE GOLDEN BRANCH. From Ogilby's Virgil, 1654.
Two engravings.

HEDLEY FITTON.

The most famous of contemporary English decorative Etchers.

270. IN THE AISLES OF CHARTRES.
Etching. Large Folio. SIGNED PROOF.

CAMILLE FONCE.

271. COUNTRY LANE. Painter Etching.
Signed remarque proof on Japan paper with the artist's inscription. "Souvenir amical de Camille Fonce, 29 Aout 1889." Folio.

FRENCH EIGHTEENTH CENTURY ENGRAVINGS.

Fine impressions by Avril, Elluin, Dennel and others

See also Delaunay.

272. L'INNOCENCE POURSUIVIE PAR L'AMOUR. By J. J. Avril, 1756-1823.
Fine original impression in perfect condition with full margins. After Borel.

273. L'ATTENTION DANGEREUSE. By A. F. Dennel, 1741-1806.
Fine original impression in perfect condition with margins. After Boucher.

274. UN TENDRE ENGAGEMENT VA PLUS LOIN QU'ON NE PENSE. By Elluin.

Oval folio after Charlier. Fine original impression in perfect condition with margins.

275. ACHEVE TON OUVRAGE N'OUBLIE PAS LA DERNIERE. By Elluin.

Oval folio after Dugoure. Fine original impression in perfect condition with margins.

276. LA MARCHANDE d'AMOURS; L'AMOUR DORT. By F. Lorieux.

A charming pair after Bartolozzi and Angelica Kauffmann. Fine original impressions in perfect condition with margins. Oval on small 4to. (2)

277. L'ESCLAVE HEUREUX. [By J. Mathieu.]

After Hilair. First State Before the Letters. With inscription in ink "A Monsieur Allix" on lower margin. Fine original impression in perfect condition with full margins.

278. JUPITER ET ANTHIOPE. By Vidal after Ch. Monnet (1732-1816).

Fine original impression in perfect condition with full margins.

279. JUPITER ET IO.

By the same artists and in equally fine condition.

280. SALMACIS ET HERMAPHRODITE.

By the same artists and in equally fine condition.

JOHN FULLWOOD.

Contemporary American Etcher.

281. HEADWATERS OF THE THAMES.

Etching. Signed Proof.

282. MOONRISE.

Etching. Signed Proof.

283. THE OLD MILL.

Folio etching. On Japan paper. Signed Remarque Proof.

FERDINAND GAILLARD.

Nineteenth Century Engraver, 1834-1887; noted for his delicacy of line work.

284. PORTRAIT OF DOM PROSPER GUERANGER. India Proof. 4to.

L. GAULTIER, 1552-1641.

German Engraver, worked in Paris.

285. THE LAST JUDGMENT. After Michaelangelo. Bl. 18.

From the Fresco in the Sistine Chapel. First State Before the Address of Mariette.

GIORGIO GHISI, 1520-1582.

Mantuan Painter and Engraver, pupil of Giulio Romano.

286. HERCULES STANDING WITH HIS CLUB. B. 41.

Engraving of the "Farnese Hercules." Fine impression from the Esdaile collection. First state before the address.

287. HERCULES RECLINING. B. 56.

Engraving on copper, 1567. Fine impression from the Esdaile collection.

288. VENUS WOUNDED BY THORNS OF A ROSE TREE. B. 40.

After Luca Penni. Very fine impression from the Sykes Collection with stamp. Folio.

* Venus, bathing, is wounded by thorns from a Rose tree, whose blossoms turn from white to red at the touch of her blood.

289. CUPID AND PSYCHE CROWNED BY ONE OF THE HOURS. B. 45.

After Giulio Romano. Brilliant impression from the Broadhurst Collection.

290. VENUS AND ADONIS. After Theodore Ghisi. B. 42.

Original impression from the Sykes Collection.

HEINRICH GOLTZIUS, 1558-1617.

Dutch Engraver, pupil of Th. Coornhaert.

291. THE STANDARD BEARER. B. 125.
Original impression. Small 4to.

292. CHRIST BEFORE PILATE. B. 31.
THE HOLY FAMILY. With collector's stamp.

293. REPOSE IN EGYPT. B. 24.
And two others, one by Matham after Goltzius. (3 pieces.)

294. LES ROMAINS ILLUSTRES PAR LEUR VALEUR. B. 120-129.
The complete series of ten engravings. (10 pieces.)

HEINRICH COMTE DE GOUDT, 1585-1630.

German Engraver.

295. TOBIT AND THE ANGEL. After A. Elsheimer.
Very fine and rare.

296. THE SORCERY: After Elsheimer.
Ceres changing Stellio into a lizard. Very fine and rare.

CHARLES STORM VAN 'S GRAVESANDE.

Nineteenth Century Dutch Etcher.

297. HARBOR OF FLUSHING.
Etching. PROOF SIGNED WITH INITIALS. On Japan paper. 4to.

298. APPROACH TO VENICE.
Etching. SIGNED PROOF. 4to.

VALENTINE GREEN, 1739-1813.

Great English Mezzotint Engraver.

299. MRS. YORK. After Cotes.
Three-quarter length, standing. ORIGINAL IMPRESSION in fine condition with full margins. Folio.

300. MRS. YATES AS MELPOMENE. Tragic Actress. After Romney.
Ful length; fine impression. Folio. Has been folded and backed.

(See No. 309)

301. THE SCHOOL. After Jan Steen.
FINE PROOF with artists' names in scratch letters. Folio, 1772.

302. JOSEPH CARRERAS. After Kneller.
VIRGIN AND CHILD. After Domenichino.
Small 4to, mezzotints. 1774, 1775. (2)

GUIDO RENI, 1575-1642.

Italian Engraver and painter.

303. SAINT CHRISTOPHER. Bl. 17.
Original etching on copper. Rare.

SCHOOL OF GUIDO RENI.

304. JESUS CHRIST, THE VIRGIN AND 13 APOSTLES. B. 9-23.
Engravings on copper about 1620. Complete set of the fifteen plates mounted on two sheets. (15)
* Rarely found in complete sets.

SIR. FRANCIS SEYMOUR HADEN.

With Whistler, master of the great revival in etching.

305. FULHAM. Harrington, 19.
Etching. Second state.

306. LITTLE HOLLY FIELD. H. 33.
Etching. Second state.

307. DUNDRUM RIVER. H. 49.
Etching. FIRST STATE.

308. THE TWO ASSES. H. 50.
Etching. Second state.

309. WHISTLER'S HOUSE, OLD CHELSEA. H. 54.
Etching. Second state. SIGNED PROOF.
(See Illustration.)

310. EVENING. H. 77.
Etching. SIGNED PROOF.

311. GRIM SPAIN. H. 186.
Etching.

312. A BRIG AT ANCHOR. H. 147.
Etching.

313. A LANCASHIRE RIVER. H. 215.
Etching. SIGNED PROOF NO. 63 OF 100 FIRST IMPRESSIONS, WITH BLIND STAMPED NUMBER.

314. A VILLAGE FORD. H. 216.
Etching. Second state. SIGNED PROOF.

315. A SALMON RIVER. H. 226.
Mezzotint.

AXEL HERMANN HAIG.

Contemporary Swedish Etcher.

316. TARRAGONA CATHEDRAL.
Etching. 1895. Large Folio. SIGNED PROOF.

317. PALENCIA: THE ALTAR OF THE VISITATION.
Etching. 1895. Large Folio. SIGNED PROOF.

318. PALENCIA: THE TRASCORO.
Etching. 1896. Large Folio. SIGNED PROOF.

319. PARIS: THE CATHEDRAL OF NOTRE DAME.
Etching. 1900. Large Folio. SIGNED PROOF.

320. CEFALU: THE CATHEDRAL.
Etching. 1901. Large Folio. SIGNED PROOF.

321. VERONA: SAN ZENO.
Etching. 1902. Folio. SIGNED PROOF.

322. ULM: THE CATHEDRAL.
Etching. 1902. Large Folio. SIGNED PROOF.

323. PALERMO: THE PALATINE CHAPEL.
Etching. 1904. Large Folio. SIGNED PROOF.

324. MONREALE: INTERIOR OF THE CATHEDRAL.
Etching. 1907. Large Folio. SIGNED PROOF.

325. TOLEDO CATHEDRAL: SOUTH AISLE LOOKING EAST.
Etching. 1910. Large Folio. SIGNED PROOF.

326. BURGOS CATHEDRAL: SOUTH AISLE LOOKING WEST.
Etching. 1910. Large Folio. SIGNED PROOF.

WENCESLAUS HOLLAR, Born in 1607.

German Engraver, worked in London.

327. SEVEN ORIGINAL ETCHINGS.
Rex et Regina de Tunis; Lions, cats, etc., mainly from the Burleigh James and Earl of Hardwicke's Collections.

HEINRICH HONDIUS, the Elder.

German Engraver, pupil of Wierix, 1573-1610.

328. ERASMUS. After Holbein.
ORIGINAL IMPRESSION from Baron Opperman's Collection.
* Scarce.

DANIEL HOPFER, 1490-1519.

German Engraver and Etcher.

329. JESUS CHRIST TAKING LEAVE OF THE VIRGIN.
Original impression.

330. THE VILLAGE FEAST.
The print complete in two plates. (2)

331. DAVID BEFORE SAUL.
THE PROVERBS OF SOLOMON. B. 30. Two pieces.

CHARLES JACQUE.

Contemporary French Etcher and Painter.

332. THE SHEEPFOLD: Interior.
Folio etching inscribed "Ep' d'artiste tirée par l'auteur. F. Jacque." Signed proof by the etcher. F. Jacque, after Charles Jacque.

JULES JACQUEMART.

Contemporary French Etcher.

333. ORIENTAL PORCELAIN.
Original etching.

JOHN JONES, fl. 1775-97.

Engraver of powerful and artistic mezzotints.

334. WILLIAM THOMAS LEWIS: the Actor. After Shee. First state before the name of personage, as "The Marquis" in the "Midnight Hour." Very fine and rare. Folio, with early collector's stamp.

335. MISS (FRANCES) KEMBLE. After Reynolds. Sister of Mrs. Siddons. Half length. 4to.

336. MR. (JOHN) HENDERSON AS MACBETH. After Romney.
Folio, backed and part of inscription cut off, has been folded.

HANS SEBALD LAUTENSACK.

German Engraver, 1524-1560.

337. PORTRAIT OF DR. ROGGENBACH. 1554. Bartsch 9. The extremely rare original impression. A tear at the bottom has been repaired.

ALPHONSE LEGROS.

Contemporary French Etcher.

338. THE BANKS OF THE SOMME NEAR AMIENS. Etching. Small folio.

339. PORTRAIT OF GEORGE FREDERICK WATTS. Etching. Small 4to.

AUGUSTE LEPÈRE.

Contemporary French Etcher.

340. AMIENS CATHEDRAL: JOURNÉE D'INVENTAIRE Etching. Signed Proof. 4to.
* *"It is perhaps not too much to say that nothing more remarkable in its kind has been done in the present century."*—E. L. Cary.

LUCAS VAN LEYDEN.

Early Flemish Engraver, 1494-1533.

341. DAVID PLAYING BEFORE SAUL. Virgil suspended in a basket. Lamech and Cain.
Copper engravings, with three copies of plates by this master. (6)

342. CHRIST APPEARING TO MARY MAGDALEN.
From the Fountaine Walker Collection.

343. LOT AND HIS DAUGHTERS.
Copper engraving 1530. Original impression but inlaid.

344. MARS, VENUS AND CUPID.
With early Collector's stamp. Original impression but inlaid. From the Collection of J. Bernard.

345. JAEL AND SISERA.
Original impression.

JAMES McARDELL, 1729-1765.

English Mezzotint Engraver, born in Ireland.

346. MRS. (MARGARET) WOFFINGTON. After A. Pond.
Half length in cap with flowers. ORIGINAL IMPRESSION. IN FINE CONDITION. 4to, with small margins.

D. SHAW MAC LAUGHLAN.

Contemporary Etcher.

347. THE BUILDERS.
Etching oval. Small folio.

ANDREA MANTEGNA.

Early Italian Painter and one of the earliest engravers, 1431-1506.

348. THE SCOURGING OF CHRIST. B. 1.
Engraving on copper. Folio. Some slight repairs in the margin.

* Rare. From the Durrazzo collection. Authorities differ as to whether this engraving was executed by Mantegna or by Giovanni Antonio da Brescia. There are in addition three copies, which can be detected by slight variations. The engraving here offered is the original as described by Bartsch and attributed by him to Mantegna, and is likewise that described by Passavant and attributed to Antonio da Brescia. The upper part of the plate on the left is blank and it does not bear any monogram or initials.

MARC ANTONIO RAIMONDI.

The most celebrated of the Early Italian Engravers. 1475-1534.

349. JOSEPH AND THE WIFE OF POTIPHAR. After Raphael. Bartsch 9.
Second of three states.

350. THE HOLY FAMILY. (Known also as the Madonna with the long thighs.) B. 57.
FINE ORIGINAL IMPRESSION before the address.

351. THE WOMAN WITH A LYRE. B. 277.

352. VENUS AFTER RISING FROM THE SEA. B. 312.
FINE ORIGINAL IMPRESSION, but a little damaged in the blank portion and mounted. Engraved 1506.

353. CUPID AND THE THREE GRACES. B. 344.
An early impression.

354. VENUS, MARS AND CUPID. B. 345.
Engraved 1508. Old impression. Engraved after Mantegna.

355. THE MAN AND THE WOMAN WITH THE GLOBE. B. 377.
Engraved after Francia. FINE AND EARLY IMPRESSION. VERY RARE.

356. HOPE. B. 391.

357. THE TWO SIBYLS WITH THE ZODIAC. B. 397.
Good and old impression.

MARCO DA RAVENNA.

One of the most noted pupils of Marc Antonio. Worked in the first half of the sixteenth century.

358. THE DANCE OF AMORINI. Bartsch 217.
FINE ORIGINAL from the Broadhurst collection.

359. VENUS WOUNDED BY A ROSE THORN. B. 321.
FINE ORIGINAL IMPRESSION, before Salamanca's address. From the Durazzo collection.

THIRD SESSION

Friday Evening, March 7, 1913, at 8:15 o'clock.

ROBERT MARCUARD.

Esteemed one of Bartolozzi's best pupils, 1751-92.

360. FRANCIS BARTOLOZZI, Esq. After Reynolds.
Oval stipple portrait PRINTED IN COLORS, the method in which the engraver excelled. Small folio. London, 1784.

ANTOINE MASSON.

French Engraver, 1636-1700.

361. GUILLAUME DE BRISACIER. After Mignard.
"The Grey-haired man." Small folio.

* One of the masterpieces of engraving. "Masson's undonbted masterpiece, however, from an artistic as well as from a technical standpoint is his beautiful portrait of the Queen's secretary Brisacier, called "The Grey-haired Man," a masterpiece of engraving and a worthy companion to Nanteuil's "Pompone" and Edelinck's "Philippe de Champaigne."—W. O. Chapin in "The Masters and Masterpieces of Engraving," p. 151.

(See Frontispiece.)

362. EMANUEL THEODOSIUS DE LA TOUR D'AUVERGNE. After Mignard.
FIRST STATE. Fine impression with margin. Rare.
* From the collection of Count Giuseppe Archinto with stamp.

363. PETRUS DUPUIS. Painter. After Mignard.
FINE IMPRESSION. 4to.

MASTER A. G. (ALBERT GLOCKENTON?).

Monogrammist of the Fifteenth Century, whose plates are very rare. 1450-1490.

364. CHRIST BEFORE PILATE. Bartsch 6.
FIRST STATE, in excellent condition.

MASTER M. Z. (MARTIN ZASINGER OR ZAGEL.)

German Goldsmith and Engraver, 1430-1500.

365. A GENTLEMAN AND LADY ON HORSEBACK IN A LANDSCAPE. Bartsch 19.

A very rare early engraving.

MASTER OF THE DIE, 1532-1550.

Italian Engraver, Pupil of Marc Antonio Raimondi.

366. VICTORY OF SCIPIO OVER SYPHAX.
TRIUMPH OF SCIPIO.
VIRGIN CROWNED BY JESUS CHRIST.
All with the address of Lafreri. Small folio. (3)

367. LES TAPISSERIES DU PAPE. After Raphael. B. 32.

Complete set of the four prints IN THE FIRST STATE with duplicate of "Amorini Playing with an Ostrich" in the second state. Small folio. (5 pieces.)

* One is from the Sir Joshua Reynolds and Scott Collections; another from Frau Richberger's Collection.

CLAUDE MELLAN, 1601-1688.

French Engraver, Pupil of Simon Vouet.

368. THE HOLY FAMILY. DAVID AND SAUL.
LOUIS DE VALOIS. RICHELIEU.
The Holy Family is the first state with the Arms. (4)

FRANCOIS AUGUSTE MOITTE.

French Engraver, died 1790.

369. JEAN RESTOUT. Painter. After La Tour.

FINE ORIGINAL IMPRESSION with full margins.

BENEDETTO MONTAGNA.

Italian Engraver and Painter, died about 1540.

370. A MAN SEATED BENEATH A PALM-TREE.

A very rare early engraving.

RAPHAEL MORGHEN, 1758-1833.

Italian Engraver.

371. CHARITY: After Correggio.
Folio. Fine impression with full margins.

372. LA POESIE: La PEINTURE: After Gavin Hamilton.
Fine early impressions. Folio. (2)

JAN MULLER, 1589-1625.

Dutch Engraver, influenced by Goltzius.

373. BELSHAZZAR'S FEAST: Harman Muller excudebat.
Fine original impression, has been folded, from the collection of Robert Balmanno with his stamp.

374. THE ADORATION OF THE MAGI. Harman Muller. Escud. 1598.
Original impression, mounted, from the Balmanno Collection.

ROBERT NANTEUIL.

French Engraver, 1630-1678.

375. POMPONIUS DE BELLIEVRE. After Le Brun.
VERY FINE IMPRESSION OF THE SECOND STATE WITH MARGIN.
* One of the masterpieces of portrait engraving.

376. FRANCOIS BLONDEAU.
Only state. Engraved 1653.

377. MICHEL LE TELLIER. Engraved from life. 1661.
SUPEBR IMPRESSION OF THE FIRST STATE. From Claude Auguste Mariette's collection with his autograph and date 1679.

378. CHARLES MAURICE LE TELLIER. 1663.
SUPERB IMPRESSION OF THE FIRST STATE. From the Camberlyn collection.

379. LOUIS PHELYPEAUX, DUC DE LA VRILLIERE.
FINE IMPRESSION of the third state, with large margins.

380. DENIS TALON.
Third state.

381. HONORE COURTIN.
First state. Beautiful impression from the Sir Anthony Westcombe and Capt. Donnadieu collections.

382. FRANCOIS DE CLERMONT TONNERRE.
First state. Very fine impression.

383. HENRI DE LA TOUR D'AUVERGNE. After Champaigne.
Superb impression of the second state. With margin.

384. F. GUENAULT.
Drawn from life. 1664. Only state.

385. GILLES BOILEAU. 1658.
Second state. The verses that appear on the pedestal in the third state have been written in by a contemporary hand.

386. DOMINIQUE DE LIGNY. 1661.
Only state. Fine impression from the Camberlyn collection.

387. JACQUES, MARQUIS DE CASTELNAU. 1658.
Only state. Fine original impression.

388. JACQUES, MARQUIS DE CASTELNAU.
Reprint issued by the Calcographical Society, from the plate in the Louvre.

389. FRANÇOIS DE LA MOTHE LE VAYER. 1661.
Second state.

390. AEGIDIUS MENAGIUS. 1652.
First state, before the reduction of the plate.

391. JOAN FRONTO.
First state, before the printing on the reverse.

A. VAN OSTADE, 1610-1685.

German Engraver, Pupil of Hals.

392. THE DANCE IN THE INN.
Original etching.

393. THE PIG KILLING.
Drinking Scene, and Man with Pipe and Mug leaning from an open window. (3 pieces.)

394. SPRING.

Water-color Drawing. Unsigned. Height, 10 inches; width, 7 inches. Framed.

M. PARISET.

Eighteenth Century French Engraver.

395. VENUS ET L'AMOUR. After Barbier.

Seated in a landscape. STIPPLE ENGRAVING PRINTED IN COLORS. Oval on small folio. Paris, open letter proof.

GEORG PENCZ.

One of the "Little Masters," pupil of Dürer and Marc Antonio, 1500-1550.

396. THE LIFE OF CHRIST. B. 38-46.

Engravings on copper. Set of nine plates. Good impressions and good in condition. (9)

397. THE JUDGMENT OF SOLOMON. B. 23.

Engraving on copper. BEAUTIFUL IMPRESSION in perfect order.

* From the Durrazzo collection.

398. THOMIRIS WITH THE HEAD OF CYRUS. B. 70.

Engraving on copper, 1539. FINE IMPRESSION in perfect condition.

* From the Durrazzo collection.

399. MEDEA. B. 71.

Engraving on copper, 1539. FINE IMPRESSION in perfect condition.

400. SOPHONISBA. B. 82.

Engraving on copper. FINE IMPRESSION.

401. THE "TRIONFI" OF PETRARCH.

Original impressions. (6 pieces.)

402. THE TRIUMPH OF LOVE. B. 117.

Copper engraving from the "Trionfi" of Petrarch. Beautiful impression.

403. THE TRIUMPH OF TIME. B. 120.

Copper engraving from the "Trionfi" of Petrarch.

JOSEPH PENNELL.

Contemporary American Etcher.

404. THE WINDMILLS.
Original lithograph.

CHARLES A. PLATT.

Contemporary American Etcher.

405. HONFLEUR.
Etching. On unmounted India paper. SIGNED PROOF.

406. OLD HOUSES, PORTLAND.
Etching. 4to.

REMBRANDT VAN RHYN.

407. REMBRANDT ENTERTAINING THE ANGELS. Bartsch 29.
Etching. 1656. Only state.

408. ABRAHAM CARESSING ISAAC. B. 33.
Etching. Only state. Slightly cut down and inlaid.

409. JOSEPH RELATING HIS DREAMS. B. 37.
Etching. Second state. Good impression.

410. JOSEPH AND POTIPHAR'S WIFE. B. 39.
Etching. 1634. Second state. Inlaid. From the Trinquetti collection.

411. THE TRIUMPH OF MORDECAI. B. 40.
Etching. Only state.

412. THE ANNUNCIATION TO THE SHEPHERDS. B. 44.
Etching. 1634. Third state. Good impression. A slight tear on the right has been repaired.

413. THE GAME OF KOLEF OR GOLF. B. 125.
Etching. 1654. SECOND STATE. FINE IMPRESSION IN PERFECT CONDITION.

414. THE SCHOOLMASTER. B. 128.
Etching. 1641. FINE IMPRESSION from the Aylesford and W. Bell Scott collections.

415. THE DRAUGHTSMAN. B. 130.
Etching. With margin.

416. A MAN PLAYING CARDS. B. 136.
Etching. 1641. First state.

417. MENASSEH BEN ISRAEL. B. 269.
Etching. 1636. With collector's stamp unknown to Fagan.

418. ABRAHAM FRANSZ. B. 273.
Etching. Late state in perfect condition.

419. JAN LUTMA. B. 276.
Etching. 1656. VERY FINE IMPRESSION OF THE SECOND STATE with margins.

420. CHRIST AND THE SAMARITAN WOMAN; THE ARCHED PLATE. B. 70.
Etching. 1658. Fourth state. Good impression with margin.

421. THE RAISING OF LAZARUS; THE SMALL PLATE. B. 72.
Etching. 1642. Second state. Fine impression.

422. CHRIST AT EMMAUS: THE LARGE PLATE. B. 87.
Etching. 1654. Second state.

423. ST. PETER AND ST. JOHN AT THE GATE OF THE TEMPLE. B. 94.
Etching. 1659. Good impression but a slight tear in lower left corner repaired.

424. THE BAPTISM OF THE EUNUCH. B. 98.
Etching. 1641. Second state. Sight repairs to upper and lower corners at the left. From the Huber collection, Vienna, 1856.

425. THE RAT KILLER. B. 121.
Etching. 1632. With the diagonal scratch across the lower part of the sword. (In this state said by Middleton to be a copy by Bretherton.)

426. THE NATIVITY. B. 45.
Etching. FINE IMPRESSION from the Firmin-Didot collection. Upper margin supplied.
* Marked on the back "Ier. etat."

427. THE NATIVITY. B. 45.
Another copy of the above. The same state. Inlaid.

428. THE VIRGIN AND CHILD IN THE CLOUDS. B. 61.
Etching. 1641. Good impression of a rare etching by Rembrandt, but has been cut down nearly one half-inch in the blank top, and some tears have been neatly repaired.

429. THE HOLY FAMILY WITH THE SERPENT. B. 63.
(Known also as the Virgin with the cat.)
Etching. 1654. Good impression of a rare etching. Inlaid.

430. CHRIST DISPUTING WITH THE DOCTORS. B. 64.
Etching. 1654. Good impression.

431. THE TRIBUTE MONEY. B. 68.
Etching. With large margin.

432. CHRIST DRIVING OUT THE MONEY CHANGERS. B. 69.
Etching. 1635. Second state. Good impression, inlaid.

433. JAN UYTENBOGARD. B. 279.
Etching. 1635. Fifth state on thick paper.

434. SASKIA AND FIVE OTHER HEADS. B. 365.
Etching. 1636. Good impression of the second state.

435. THE HUNDRED GUILDER PLATE. Retouched by Capt. Baillie.
The lower right quarter of the plate containing the Blind Man and the group round the wheelbarrow, etc. Capt. Baillie cut the plate into four parts of which this is one. Inlaid.

436. L'HISTOIRE TOUCHANTE.
Mezzotint by Capt. Baillie after a drawing by Rembrandt.

GIUSEPPE RIBERA.

Famous Spanish Painter called "Il Spagnoletto," 1588-1656.

437. ST. JEROME HEARING THE ARCHANGEL'S TRUMPET. B. 5.
Etching. 1621. 4to. Superb impression.
* FIRST STATE before Wyngaerde's address.

438. THE PENITENCE OF ST. PETER. B. 7.
Etching. 1621. 4to. Fine impression in perfect condition.
* FIRST STATE before Wyngaerde's address.

THOMAS ROWLANDSON.

English Caricaturist of the Eighteenth Century.

439. ROWLANDSON DRAWING.
Water-colors, unsigned.
At a door marked "Mrs. Burke" on Portland Street, an old beau raises the knocker; a flower seller with children is offering her wares.
Height, 10 inches; width, 8 inches. Gilt frame.

440. ROWLANDSON DRAWING.
Water-color, unsigned.
Orchard with young women gathering apples; one of whom has climbed a ladder into the tree, attracting the attention of two men on the ground.
Height, 8 inches; width, 10 inches. Gilt frame.

441. ROWLANDSON DRAWING.
Sepia signed. Domestic scene.
Height, 9½; width, 8½ inches. Gilt frame.

PETER PAUL RUBENS.

Noted Painter, 1577-1640.

442. THE MAGDALEN. Etched by Rubens. Second state. Rare.

AN OLD WOMAN HOLDING A LIGHTED CANDLE. Etched by Rubens and Soutman. Two pieces.

AEGIDIUS AND JOHANN SADELER.

Dutch Engravers, 1570-1629.

443. HERCULES AND CERBERUS, from the Mariette collection; A Woman Stricken by Death at a Feast; and two other plates by the same and Raphael Sadeler. (4)

444. MADONNA AND CHILD, after Dürer; Christ presenting the Keys to Peter; An Angel with the Ladder; and another. (4)

GILLES SADELER.

German Engraver, 1570-1629.

445. DIANA AND ACTAEON. After Jacobus Heintz.
Fine impression in perfect condition with margins.

JEAN SAENREDAM.

Dutch Engraver, 1565-1607.

446. HISTORY OF ADAM: SET OF SIX ENGRAVINGS. B. 1-6.
After designs by Blomaert. (6 pieces.)

447. PAUL AND BARNABAS. After C. van Mander.

THE FLAGELLATION. By Joan Sadeler.
With the autograph of Pierre Mariette, 1672.
Folio, fine impressions.

JOACHIM SANDRART.

448. THE TWELVE MONTHS.
Engraved by Suyderhof, Matham and Others after designs by Sandrart. Small folio, 1645. (12)

WILLIAM SAY, 1768-1834.

English Mezzotint Engraver, Pupil of Ward.

449. MRS. LITCHFIELD. After G. H. Harlow.
Half length with full margins. Collector's stamp. 4to. 1816.

GEORGE FREDERICK SCHMIDT, 1712-1775.

German Etcher and Engraver.

450. LA JUIVE FIANCÉE.

LA PÈRE DE LA FIANCÉE REGLANT SA DOT.
Etchings after Rembrandt in 1769-70. The first is from the Turner sale with his stamp. (2)

451. PRINCE DE GUELDRES THREATENING HIS IMPRISONED FATHER.

COPY OF THE SAME PRINT BY FREY.
The first was etched after Rembrandt by Schmidt in 1756, and is a brilliant proof from the Earl of Hardwicke's collection. (2 pieces.)

MARTIN SCHONGAUER.

German Engraver, 1420-1488.

452. THE ADORATION OF THE KINGS. Bartsch 6.
Good impression before the date, on paper with the bull's-head water-mark.

453. CHRIST TAKEN BY THE JEWS. B. 10.
Good impression and in good condition.

JACQUES SCHMUTZER, 1733-1811.

Austrian Engraver, Pupil of Wille.

454. CHRISTIAN GUILLAUME ERNEST DIETRICY. After himself.
Fine engraved portrait of the painter.

A. F. SERGENT.

455. COMTE DE TURVILLE. Aquatint.
Bust in oval in colors. Paris, 1787.

WILLIAM SHARP, 1749-1824.

Eighteenth Century English Line Engraver.

456. DIOGENES. After Salvator Rosa.
Fine proof before the title with full margins.

JEAN ANDRE SIRANI, 1610-1670.

Italian Artist, Pupil of Guido Reni.

457. DEATH OF LUCRETIA.
In Two states mounted on one sheet. The first state before the plate was cut down, and the finished state. Both from the Dr. Rechberger Collection.
* Very Scarce; one of only two plates engraved by the artist.

JOHN SMITH, 1654-1720.

Early English Mezzotint Engraver.

458. DON CARLO, Earl of Plymouth: (after Lely).
Son of Charles II and Catherine Pegg. Half length, original impression in fine condition with margins. Folio.

459. S'TA CATHARINA. After Kneller.
Portrait of Mrs. Cross. Small folio.

VIRGIL SOLIS, 1514-1562.

Dutch Engraver, Contemporary of Dürer.

460. LE BAIN DES ANABAPTISTES. After Aldegrever. B. 295.

THE MASTERPIECE OF THE ENGRAVER. ORIGINAL IMPRESSION but mounted and with some blemishes. Small 4to.

WILLIAM STRANG.

461. PORTRAITS OF IZAAK WALTON AND CHARLES COTTON.

With other etchings to "The Compleat Angler." (10)

ROBERT STRANGE, 1721-1792.

English Engraver, Pupil of R. Cooper and Le Bas.

462. CHARLES I. KING OF GREAT BRITAIN. After Van Dyck.

Full length in Royal Robes. BRILLIANT IMPRESSION WITH MARGINS. Folio.

463. BELISARIUS. After Salvator Rosa.

Folio with full margin.

DAVID TENIERS, 1582-1619.

Flemish Painter.

464. DUTCH KITCHEN: Interior.

Original etching by the painter. Rare.

JACQUES J. TISSOT.

French Artist, noted for his dry-point work.

465. THE ARCADE.

India Proof and with Tissot's red stamp.

R. TOMPSON, fl. 1675-79.

English Printseller and Mezzotint Engraver.

466. ELLEN GWINN AND HER TWO SONS. After Lely.

The second plate; seated in a landscape.
Small folio, inlaid.

CHARLES TURNER, 1774-1857.

English Engraver of Turner's Liber.

467. JOHN HOPPNER, Esq., R.A. After himself.
OPEN LETTER PROOF. SUPERB IMPRESSION IN FINE CONDITION WITH FULL MARGINS. Folio, 1805.

PETER VAN BLEECK, fl 1723-64.

Flemish Mezzotint Engraver, worked in England.

468. REMBRANDT VAN RYN. After himself.
Half length bust in oval. Folio. FINE IMPRESSION.

469. GRIFFIN AND JOHNSON in "The Alchemist." After himself.
FINE IMPRESSION. Folio.

CORNELIUS VAN DALEN.

Dutch Engraver, Pupil of Visscher, 1613-1640.

470. FRANCISCUS SYLVIUS DELEBOE. Doctor in the University of Leyden.
Drawn and engraved by Van Dalen. 4to.
* With old collector's stamp.

SIR ANTONY VANDYCK.

471. ADAMUS VAN NOORT.
Etched by Vandyck. Fourth of six states. Margin inlaid.

472. JUSTUS SUTTERMANS.
Etched by Vandyck. Old impression.

473. JODOCUS DE MOMPER.
Etched by Vandyck. Old impression.

474. INIGO JONES.
Etched by Van Voerst. Second of five states with Vanden Enden's name. Inlaid. Rare.

475. GUSTAVUS ADOLPHUS.
Etched by Paul Pontius. Third of four states with the "G.H." Rare.

476. GENOVEFA D'URPHE.
Etched by Peter de Jode. Large margins.

AGOSTINO VENEZIANO, 1590-1640.

Italian Engraver, Pupil of Raimondi.

477. LYCAON METAMORPHOSED INTO A WOLF. B. 244. After Raphael.

Second state, but without retouch.

478. HERCULES ET ANTHEUS. B. 346.

After Raimondi's etching of Raphael's painting. From the Esdaile Collection.

479. LES MARIES PLEURANT LE CORPS MORT DE JESUS CHRIST. B. 39.

Copy of the etching by Raimondi. From the Durazzo collection.

CHARLES WALTNER.

Distinguished French Nineteenth Century French Reproductive Etcher.

480. THE NYMPH. After Carolus Duran.

Etching on vellum. PROOF.

481. THE RABBI. After Rembrandt.

PROOF ON PARCHMENT SIGNED BY WALTNER. Folio.

ANTHONY WATERLOO, 1618-1662.

Dutch Engraver and Painter.

482. THE MILL. B. 119.

FINE EARLY PROOF, mentioned by Bartsch as one of the rarest works of Waterloo.

483. ELIJAH FED BY RAVENS.

And two other landscapes. (3)

484. ABRAHAM SENDING AWAY HAGAR.

And three other landscapes. (4)

JEROME WIERIX, 1554-1619.

Flemish Engraver.

485. SAINT MICHAEL. After M. de Vos.

THE CRUCIFIXION: panel within engraved border. (2)

JEAN GEORGE WILLE, 1715-1808.

Work in Paris.

486. LA CUISINIÈRE HOLLANDOISE. After Metzu.

LE MENAGERIE HOLLANDOISE. G. Douw. (2 pieces.)

487. TRICOTEUSE HOLLANDOISE. After Mieris. Original impression in fine condition.

JAMES WILSON, 1735-1780.

English Mezzotint Engraver.

488. MRS. ABINGTON. After Reynolds. Three-quarter length, similar to the J. Watson print. First state, inlaid. Small folio.

JAMES McNEILL WHISTLER.

Etchings by Whistler.

489. LITTLE ARTHUR. Kennedy 9. Etching. Fifth state.

490. LA MÈRE GERARD. K. 11. Etching. Fourth state.

491. FUMETTE. K. 13. Etching. Fourth state

492. LA RÉTAMEUSE. K. 14. Etching. Second state.

493. EN PLEIN SOLEIL. K. 15. Etching. Second state.

494. LIVERDUN. K. 16. Etching. Second state.

495. THE UNSAFE TENEMENT. K. 17. Etching. Fourth state on thin Japan paper.

496. TITLE TO THE FRENCH SET. K. 25. Etching. (A portrait of Ernest Delannoy, travelling companion of Whistler, seated sketching surrounded by a group of children.)

497. BILLINGSGATE. K. 47.
Etching.
(See Illustration.)

498. THE MODEL RESTING. K. 100.
Etching.

499. LITTLE PUTNEY NO. 1. K. 179.
Etching.

500. THE PUNT: AND SKETCHING, NO. 1. K. 85 and 86.
Etchings. With the numbers. (2)

LITHOGRAPHS BY WHISTLER.

501. GANTS DE SUÈDE. Way 26.

502. LES BONNES DU LUXEMBOURG. (Nursemaids.) W. 48. Framed.

503 THE LONG GALLERY, LOUVRE. W. 52.

504. LITTLE EVELYN. W. 110. Framed.

505. SAVOY PIGEONS. W. 118.

IMPRESSIONS FROM DEFACED ETCHINGS OF WHISTLER.

506. ARTHUR HADEN. K. 61.
On thin Japan paper.

507. RIAULT, THE ENGRAVER, K. 65.
On thin Japan paper.

508. JO. K. 77. On thin Japan paper.

509. OLD BATTERSEA BRIDGE. K. 177.
On thin Japan paper.

510. OLD PUTNEY BRIDGE. K. 178.
On thin Japan paper.

511. LITTLE VENICE. K. 183. On thin Japan paper.

512. THE LITTLE LAGOON. K. 186.
On thin Japan paper.

513. THE RIVA. No. 1. M. 186. On thin Japan paper.

(See No. 497)

PORTRAIT OF WHISTLER.

514. PORTRAIT OF WHISTLER FROM A PAINTING BY HIMSELF.

Etched by Henri Guerard and printed in brown. Stamped Proof. Folio.

* A Private Plate.

WILLIAM WOOLETT, 1735-1785.

English Engraver.

515. THE COTTAGER; THE JOCUND PEASANTS.

Engravings after Dusart. Folio. (2)

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